

COFFIN CAPERS



"... and get those pigeons out of here."



"Who swiped the towel?"



"Now, children, we'll sing the scales. I'll sing bass."

MAD MONSTERS

35c
NO. 4
CDB

HOUSE OF
FRANKENSTEIN

THE
BEAST
OF YUCCA FLATS

INVASION OF
THE
BODY
SNATCHERS



GHOUL GIGGLES



"Soup's on!"



"Just drove back from Miami. Did it in four hours, non-stop!"

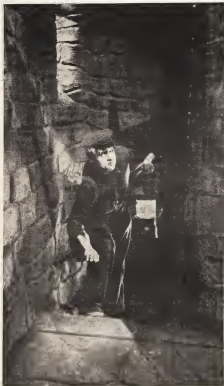


"Blanche, I told you to wake me early so I'd have time to shave!"



"I wanna Piggyback!"

LETTERS



Enclosed is a picture of me taken from my latest movie. My hobby is making horror horror movies. And I get a lot of horror-face ideas from your Monster magazines. You all do a very good job on your magazines. Keep up the good work.

Ralph Zauki
1031 So. 86th St.
West Allis 14, Wis.

ED.— On the back of the photo you sent you wrote "but there are real worms crawling over your face. I think they're crawling off your face — I would if I were a worm. I can tell from the photo that you really dig our magz. Keep up the good work, Ralph, and some day you might even, or even add.



I was creeping past the newsstand and I noticed (not of my 3 eyes) the latest copy of MAD MONSTERS. After glancing over the issue I paid the man 35¢ and flew away to my coffin to enjoy your magazine in a better atmosphere. I dig your magazine the most. Here is a photo of me in my latest form. Keep up the good work.

Tom Koba
1032 West 28th St.
Lorain, Ohio

ED.— What do you mean, "Keep up the good work"? We keep up the bad work, at the spade work. I like your look, Tom, boy. You should go far — but I'm afraid, not far enough.

TO THE MAD MONSTER EDITOR



ED.— You're a wise George, George Wise, but I like you because your parody is as bad as mine.

The full moon had risen, I slowly pushed back the lid of my coffin. It was midnight.

I quickly left my castle and raced for the blood bank. Having withdrawn thirty-five drops, I flew for the bookstore.

Inside I roared through stacks of books for the magazine rack. Knocking over bundles of "The Transylvania Times" and "The Ghoul's Gazette", I found the last torn, bent, smushed, folded, shredded copy of "Horror Monsters". Snatching it up, I raced through (as you probably noticed I do a lot of racing) the door. Unfortunately, the door was closed. Wham! Oh well, you can't win 'em all!

As I ran for my housing project (Atrocious Mansions) the sky was becoming light. I rapidly entered my cobweb covered room and climbed into my coffin. By the way, I have a Macabre Mattress in my coffin, get yours at "Dino's Retail Junk, L.T.D." I closed my coffin lid and opened my copy of "Mad Monsters", only it wasn't a copy of "Mad Monsters" — it was "The Memoirs of Bela Lugosi" by Charlie Wimpelmeier. Oh Nuts!

Anyway, I want to say that you have a great magazine but send more copies to Transylvania.

Sincerely yours,
Count Driscstein

ED.— Dear Fan-Fellow, you must buy the sequel to "The Memoirs of Bela Lugosi", "The Son of the Memoirs of Bela Lugosi". Of course there is also, "The Memoirs of Charlie Wimpelmeier" by Lugosi, and "The Charlie of Wimpelmeiers" by Meyer — of course!

I want to congratulate you on your Monster Mags. I can hardly wait to see some more of your fleshish people. I especially like your Pinup Parade pictures to hang on the wall.

Dracula, my coffin mate, does not ever tell me what is going on in the outside world. Me, being a stammy, my

bandages are too stiff for me to get up. I would like to ask you if you have Monster burials?

Your friend,
The Mummy,
Terry Hanks

ED.— I want to congratulate you for congratulating us, Terry. All I can say is, Hanks. Yes, we do publish Monster Comic Books — Kongo, Gorgo, Rep-tisaurus, etc. Look for the Charlton Publications label. Take care of daddy, mummy.

Dear ????

I'm afraid to be parted from Horror Monsters and Mad Monsters so I keep reading them over and over until the next ones come out. I particularly enjoyed your jokes and photo quiz.

We have a make-up club which we started about a year ago. We get together and experiment making up as monsters. Here is a photo showing the results of one experiment.

Daniel F. Cole

A great job of makeup. Den — you look like a boy with a bad cold and a great future. A makeup club is a great idea, if you don't bit too hard with it.



ED.— I guess that experience will cure you of walking into drug stores. We're glad we're publishing monster mags, too, Phil, and we'll count on you to buy every single issue — but leave the married ladies alone.

One night as I was lying in bed, I heard a noise that sounded like the dead.

As you know I was scared to death full of fright and out of breath. I ran upstairs and what did I see? The next issue of Horror Monsters looking at me.

Yours truly,
George Wise
184 Newman St.
Brentwood, L.I., New York

RETURN OF

MEXICAN MONS MATINEE

**Exclusive From South
Exclusive From South
Exclusive From South
Exclusive From South
Exclusive From South**

MAD MONSTERS DOES IT AGAIN! Aficionados de Monstruos (Monster Fans) we bring you another exclusive Mexican Monster Matinee! In **MAD MONSTERS #2**, we brought monster fans the first pictures of Mexican monsters ever shown in an American monster magazine. Now, through the courtesy of our good amigos, **AZTECA FILMS**, a leading distributor of Mexican motion pictures, we present a sequel to our first scoop. In this special and exclusive feature, you will see in all their gory glory, more monstrous (monsters), more momias (mummies), allos que roban las tumbas (ghouls), and as an added attraction, lots of loathsome, blood-sucking vampiros (vampires) who speak Spanish while doing their vile deeds. Here, in all their frightening full-ghoulor, **MAD MONSTERS** presents soul-sickening scenes from "Misterious De Ultratumba" (Mysteries From Beyond The Tomb), a spine-chilling tale of what happens after death, produced by Alameda Films, S. A.; "El Vampiro" (The Vampire), the story of a vicious vampire, produced by Cinematografica A B S A; "El Monstruo Resucitado" (The Monster Revived) a movie about a mad doctor who is a monster, an International Cinematografica, S.A. production; "El Mundo De Los Vampiros" (The World of the Vampires) a shocking cinema saga of the blood-thirsty world of vampires, presented by Cinematografica A B S A; and "La Momia" (The Mummy) the horror-packed story of a mummy from the ancient past, re-born to terrorize the world today, as filmed by Cinematografica Calderon, S. A. You don't have to hablo espanol (speak Spanish) to dig our Museum of Mexican Monsters. They'll scare the wits out of you in any language. Ole, caramba, caray, caracolas, and a couple of Wows! Vamonos! Let's go.

TER

Of The Border!
Of The Border!
Of The Border!
Of The Border!
Of The Border!

ADMIT ONE

"LA MOMIA"

"THE MUMMY"

A shocking scene from this Asteca Film, Inc. release, a story of the ancient dead revived and walking the earth once more to prey on and terrify normal humans.

starring

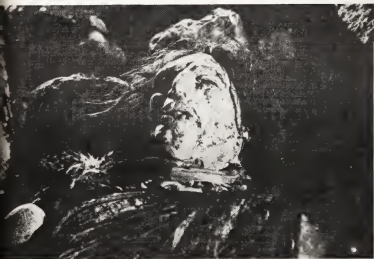
Ramon Gay

and

Rosita Arenas

with

Cruz Alvarado, Luis Castaneda, Martinez



"EL MUNDO DE LOS VAMPIROS"

"THE WORLD OF THE VAMPIRES"



In the dark underground of a huge old house there exists a mysterious world of beings that never died. Creatures that sleep during the day and awaken at night to torture and destroy the living. Subotzky reigns over the vampires and leads his group toward the extermination of the human race. However, in order to be able to carry out his designs, he must first seek revenge on the last survivors of the Colman family, as one of their ancestors had one hundred years before prevented the triumph of the vampires.

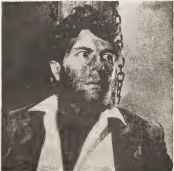
Not far from here the last of the Colmans and his nieces, Mirra and Leonor, entertain a group of friends, without suspecting the danger that threatens them. Among the guests is Rodolfo, a young pianist who is devoted to the effects produced by certain sound vibrations on living creatures. Subotzky appears unexpectedly at the Colman house to carry out his evil plans, but to the astonishment of all he hurriedly withdraws on hearing Rodolfo's music. However the few moments of his visit are enough for the evil character to bring Leonor under his spell.



Subotzky takes Leonor to the mysterious house and performs the ceremony that turns the girl into a priestess of the vampires. Through her Subotzky manages to kidnap Colman whom he tortures horribly.

On noticing the disappearance of Colman and his niece, Rodolfo suspects that this is the work of the evil character and together with Mirra he goes to the old house in search of his vanished friends. Rodolfo sets Colman free, but when they try to find a way out they are lost in the dark underground. With the arrival of night the vampires leave their coffins and the mortal intruders are subjected to horrible experiences. When the evil master of the darkness prepares to get rid of his enemies, Rodolfo discovers that Subotzky commands the vampires through the sounds of a huge organ. The young man gains access to the instrument and with his strange music forces the attackers to fly, except Subotzky who is determined to risk everything. After a bloody fight, Rodolfo triumphs when the evil character falls into a well of sticks which is his death.

THE END





"EL MONSTRUO RESUCITADO"

"THE REVIVED MONSTER"

Nora, in search of a big story, reads an ad in a newspaper for a young girl as a companion. She is intrigued by the ad, calls, and makes arrangements for a meeting in a certain restaurant.

She meets with a stranger who wears a mask and who finally convinces her to come to his home to see the environment in which she will live. She is mystified and intrigued by the masked man.

When they reach the stranger's house, which is in a cemetery, she becomes quite uneasy but follows the stranger into his home. When they enter she sees a large number of men and women made in wax, so well made that they look real. She finds that the only other person in the house is the stranger's servant named Misha.

After a long interview, in which the stranger reveals himself as a great plastic surgeon, Nora is able to convince him to remove his mask. She is horrified at his horrible face. But she calms down and tells him that she should not feel ashamed to walk among people because of his face. The stranger's name is Dr. Ling. Nora finally leaves the house, knowing that at last she has found her great story.

In a restaurant she meets with Mr. Herasimos, the editor of the newspaper where she works, and tells him of the great story which she has in the making, unaware that Dr. Ling is overhearing her entire conversation from another booth. He is very disappointed to find out she is planning a story to reveal him as a monster.

We learn that Rostoff, who had died, has been unearthed from his grave, brought to Dr. Ling's laboratories where he has transplanted the brain of a near-savage human which he had jailed for many years, to Rostoff's body and through a series of experimental processes, Rostoff lives again but not as himself; now he is a human slave to Dr. Ling whom he obeys completely.

Dr. Ling uses Rostoff to bring Nora back to his home where he wants to kill her. Rostoff obeys, bringing Nora to the house but when Dr. Ling attempts to kill Nora, Rostoff goes berserk, kills the Doctor and then is in turn killed by the police. Nora is rescued by the police and Mr. Herasimos and has a more horrible story than she had ever conceived.

THE END



"EL VAMPIRO"

"THE VAMPIRE"

Marta arrives at a farm owned by her aunt. One of them is very ill. On the same train arrives Enrique, the doctor, who is to attend her aunt. The travelers are forced to ask a strange man to take them to their destination in a cart. He says he is carrying some soil in a box addressed to a Mister Duval.

He leaves them a distance from the house and they walk the rest of the way. They are met by an old servant who tells them that one aunt has died under strange circumstances and is now buried in the basement. The other aunt, Eloisa, looks as young as Marta. Marta feels fear of her. Don Emilio, the uncle, tells the doctor of the people's superstitious fears of

vampires but the doctor believes it is only their imagination.

Not far away Duval rises from his grave to receive the box of soil. He swears to bring his brother back to life so they can reign over the local populace.

Eloisa is under Duval's power and obeys him always. Marta refuses to leave the farm. Duval comes to her room one night in the form of a bat. He sucks her blood and leaves her very weak and with two fang marks on her neck.

Marta tells the doctor of the "nightmare" she had. Eloisa asks Marta to entertain Duval when he calls on them. While she is dressing she notices that





Eloisa's image does not show in the mirror. She recalls that vampires are like that. Eloisa notices that she has been discovered and tells Duval that Marta must be disposed of.

Marta is given a drug in a glass of wine and seems to be dead. When they are ready for the funeral the servant notices that one of her hands is moving. The doctor discovers that she is still alive.

This makes Don Emilio remember that his sister died under similar circumstances. He plans to disinter her body. Meanwhile, Duval has stolen Marta's body and flees through a secret tunnel. The others follow and find that the dead aunt has been living there since

the old faithful servant had saved her at the time of her burial. Duval and the doctor meet and fight while Don Emilio frees Marta. The aunt, now blinded by rage, strangles Eloisa who in dying withers and becomes her true age. The old woman goes after Duval and plunges a stick in his chest, thus ending the immortality of the vampire.

For Marta and the young doctor the adventure holds the rewarding joy of discovering that they love each other and that never again will they fear vampires.

THE END

"MISTERIOS DE ULTRATUMBA"

"MYSTERIES FROM BEYOND THE TOMB"

Dr. Jacirino Aldama is dying. At his bedside is Dr. Masali reminding him of a pact they made that whoever died first would come back and help the other to discover the secret of what is beyond death and after that help him back into this life.

Dr. Aldama dies and immediately Dr. Masali starts invoking his spirit. His wish is satisfied and Dr. Aldama's spirit is manifested through a medium. At Dr. Masali's insistence, he promises to help him discover the secret beyond death. Dr. Aldama asks for a clue . . . he is told that three months from that night at 9 o'clock P.M. a door will close and there will be no turning back. He is also advised that many strange things will begin to occur and this is just the beginning of his trip to the unknown.

Shortly after this, Patricia Aldama receives a visit from a stranger, who we know is Dr. Aldama's spirit. Patricia had thought her father died when she was a baby, however, the stranger tells her that he had left her and her mother and that he died fifteen days ago and, having repented for leaving his family, has left her a small inheritance . . . However, Patricia is to take a key which was in her deceased mother's locker to Dr. Masali. Patricia agrees. She has just left her job as a dancer when she sees a young man whom she has seen before in her dream.

The young man, Eduardo, tries to see her, but she flees. Before she leaves she drops a holy medal and he picks it up and leaves.

Patricia goes to the asylum to see Dr. Masali. As she is waiting, Eduardo arrives — he is a doctor and has been assigned to intern with Dr. Masali because he wants to specialize in mental disorders . . . In the meantime a violent patient has thrown a bottle of acid on Elmer, one of the assistants, and his face is burned terribly.

Dr. Masali meets Eduardo and Patricia. He sends Eduardo to the Administration Office. Patricia informs him that she was asked to give him a key. Dr. Masali immediately surmises that this is part of Dr. Aldama's plan. He goes to the room Aldama occupied before his death and there he finds a box . . . the key opens it . . . inside he finds Patricia's birth certificate, some jewels and a dagger . . . It has a strange inscription on it to the effect that whoever uses it for evil will be cast into eternal damnation. Dr. Masali understands, but is determined to find out what is beyond death. When he shows Patricia a picture of her late father, she recognizes him instantly as her visitor. When Dr. Masali informs her that it was her father, she faints.

Dr. Masali asks Patricia to stay on at the asylum and become a nurse. Patricia is hesitant, however she agrees because she is attracted to Eduardo.

Dr. Gonzalez, a close friend of Dr. Masali, who knows all about his plan, advises him to give up this idea of discovering what is beyond death, but Dr. Masali won't.

When Elmer's bandages are taken off, he is horrified at his face and becomes mad . . . He goes out to seek revenge and kills the patient responsible for his disfigurement.

Dr. Masali is accused, tried and convicted; but, he is certain that Dr. Aldama will save him. Before the execution is to take place, Elmer writes a letter to the

Chief Of Police clearing Dr. Masali. As he goes out to deliver it, he dies. The letter is blown away. Elmer is buried without a coffin as per previous request and, as Masali is executed we see Elmer's body rise out of the ground. Masali's spirit has entered Elmer's body . . . Dr. Aldama has kept his promise, he has brought Dr. Masali back, but not to his own flesh.

The Rosary is being recited for Dr. Masali when everybody hears violin music. It is the music Dr. Masali used to play. Dr. Gonzalez and Eduardo go to



see what it is. To their surprise they find Elmer playing the violin. Dr. Gonzalez immediately understands what has happened. He tries to explain, but Eduardo doesn't believe him.

Dr. Gonzalez says he is being punished for what he did. But Masali tells Dr. Gonzalez that he wants to live . . . maybe something can be done surgically for his face and he confides that he loves Patricia insanely . . . He goes to her, and is enraged when she backs away from him. He is about to disfigure her with acid when Eduardo comes into the room. A fight ensues and Eduardo throws acid at the Doctor who catches fire and really dies this time.

THE END

MAD MONSTERS PREVIEW!

**A MONSTER STALKS THE DESERT SANDS
AS A MAN BECOMES A FIENDISH BEAST
WHEN CAUGHT IN A NUCLEAR BLAST.**

!! Suspense — Horror — Menace !!

'The BEAST OF YUCCA FLATS'

a Cardoza-Francis Film Production

A scientist escapes from behind the iron curtain and comes to the United States carrying with him top secret data from Russia on the Soviet moon shot. The scientist, knowing he is being followed by Russian agents, hurries with his valuable information to Yucca Flats where nuclear experiments are taking place. The pursuing enemy agents trap and catch the scientist at Yucca Flats at the moment that an experimental atomic blast is triggered. Caught in the nuclear explosion the two agents are killed but the scientist, badly burned and his brain corroded by nuclear shock waves, becomes unhuman — a Beast.



starring

Douglas Mellor

Barbara Francis

Bing Stafford

Larry Allen

Tor Johnson as — The Beast

The Beast, his brain and body a warped parody of a human being, kidnaps a lovely girl, and taking her to his cave in the mountains, he kills her. Then, after two small boys in the desert escape from the Beast, the countryside becomes aroused and a land and air search begins. Meanwhile, two policemen using an airplane to hunt the unhuman monster, sight him on the mountain and parachute down. In a desperate, hand-to-hand death struggle, they conquer and kill the Beast of Yucca Flats.



Joseph Javorsky, scientist who fled from behind the iron curtain, arrives at airport in U. S.



Russian agent who pursued the escaping scientist.



Lovely Marcia Knight, destined to become the prey of the Beast.



The Beast carries his lovely victim to his cave in the mountains.



The deadly fight on top of the mountain where the Beast is brought to bay.

HORROR MONSTERS MAD MONSTERS

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